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Royal Academy of Music.

FOUNDATION.

THIS Royal and National Institution was founded in the year 1822 through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, and commenced its public work in 1823 under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual subscription of one hundred guineas.

OBJECTS.

The objects of the Academy, as set forth in its Charter, are "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof," and by a Supplementary Charter granted 29th November, 1910, the privileges of the Institution were extended so as "to do all and all manner of acts and things whatsoever and wheresoever which shall be necessary for or conducive to the effecting or carrying out the objects of the Royal Academy of Music or which the Board of Directors thereof shall in their discretion consider necessary."

HISTORY.

Shortly after the opening of the Academy, His Majesty King George IV. further evinced his interest in the School by granting it a Royal Charter on 23rd June, 1830. His successors, King William IV., Queen Victoria and King Edward VII., were also Patrons of the Academy, and continued the pecuniary contribution to its funds.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the distribution of prizes in the year 1897, and the present Sovereign, King George V., with his Consort, Queen Mary, have recently indicated their interest in the institution by heading the list of Royal Patrons.

On the lamented death of the President, H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

During the hundred years of its existence, the Academy has laboured steadfastly to achieve the objects of its Founders. Its work in the cause of musical education has been carried on with the help of

many eminent musicians and lovers of music, by its Principals, Dr. William Crotch, 1823 ; Mr. Cipriani Potter, 1832 ; Mr. Charles Lucas, 1859 ; Sir William Sterndale Bennett, 1866 ; Sir George A. Macfarren, 1875 ; and Sir Alexander Campbell Mackenzie, 1888. That its work has been successful is attested by the fact that starting with only twenty students in 1823, the number now under training is considerably over 600, and that of the thousands who have received their musical training within its walls, a very large number have risen to positions of eminence and distinction and have extended the good work, not only throughout Great Britain, but also to the British Dominions and the Empire of India.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy was carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on the 14th of July, 1910. The building being completed, the work of the Academy was transferred to it in time to begin the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, the 22nd of June, 1912. The new Academy is centrally situated and easily reached ; it is near the termini of three main lines (*viz.*, Great Western, Great Central and London and North Western Railways), and is easily accessible by the various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their work under better conditions than were obtainable in the old building.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charters, granted 23rd June, 1830, and 29th November, 1910, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

Annual Subscriptions are due on January 1.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 11). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are sixty-four Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the respective dates of the competitions. The holder of a Scholarship or Exhibition is, during its tenure, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant and hold a

new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.	For further particulars see page
*STERNDALÉ BENNETT	Any branch of Music	April, 1924	25
*BAUME (MANX)	Any branch of Music	Jan. 1923	24
*HENRY SMART	Composition or Organ		35
*LISZT... ..	Composition or Pianoforte	Jan. 1923	30
*G. A. MACFARREN... ..	Composition	Sept. 1924	31
*SIR MICHAEL COSTA	Composition	Sept. 1923	26
*GORING THOMAS	Composition	April, 1923	37
*JOSEPHINE TROUP... ..	Composition	Jan. 1925	38
†WESTMORLAND	Singing	Annually in Dec.	39
†PAREPA-ROSA... ..	Singing	April, 1924	32
†JOHN THOMAS (Welsh) ...	Singing and Instrumental alternately	Sept. 1923	37
†SAINTON-DOLBY	Singing	Sept. 1925	34
†GEORGE MENCE SMITH ...	Singing	Sept. 1923	35
†ROSS	Singing	Sept. 1923	33
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July	30
†LILIAN ELDÉE	Singing	Conferred periodically	27
†EDWARD AND ANNE SEGUIN	Singing	Sept. 1923	34
†SISSELLE WRAY	Singing	Sept. 1923	39
†POTTER EXHIBITION	Pianoforte	Annually in Dec.	33
*THALBERG	Pianoforte	Sept. 1924	36
†SIR JOHN GOSS	Organ		28
†STAINER EXHIBITION	Organ	Annually in Sept.	35
†MAUD MARY GOOCH	Organ	Sept. 1924	27
*SAINTON	Violin	Jan. 1923	33
†DOVE... ..	Violin	April, 1925	26
*BROUGHTON PACKER BATH...	Violin	Dec. 1924	24
*CHARLES OLDHAM... ..	Violin	Jan. 1923	32
†GOWLAND HARRISON	Violin	Sept. 1923	28
*BROUGHTON PACKER BATH...	Violoncello	Sept. 1925	24
†ROSS	Wind Instruments	Sept. 1923	33
†ASSOCIATED BOARD R.A.M. and R.C.M. (six)		Annually in Nov.	24
†ADA LEWIS (fifteen ; five annually)	Chosen by the Committee	September	29
*CAMPBELL CLARKE	Singing	Sept. 1925	25
†THOMAS THRELFALL	Organ	April, 1924	38
HINE GIFT	Composition	Annually in Dec.	28
†ELIZABETH STOKES	Pianoforte	Sept.	36
*ELIZABETH STOKES (Open)	Pianoforte	Sept.	36
†JOHN STOKES... ..	Baritones	Sept.	36
*JOHN STOKES (Open)	Baritones	Sept.	36
WATER STOKES	Wind Instruments	Sept.	36
†D'O'VLY CARTE MEMORIAL...	Operatic Singing		25
†EMMA LEVY... ..	Pianoforte and Theory	Jan. 1925	29

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's Fees.

Further particulars of the Scholarships and Exhibitions are given on pages 24 to 39.

PRIZES.

There are also the following sixty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The winner of any Prize is ineligible for future competitions for that particular Prize.

CHARLES LUCAS PRIZE for Composition.
 CHARLES MORTIMER PRIZE for Composition.
 BATTISON HAYNES PRIZE for Composition.
 PHILIP L. AGNEW PRIZE for Composition.
 MARY BURGESS MEMORIAL PRIZE for any branch of Music.
 CUTHBERT NUNN PRIZE for Composition.
 PAREPA-ROSA PRIZE for Singing.
 SAINTON-DOLBY PRIZE for Singing.
 RUTSON MEMORIAL PRIZES (Two) for Singing.
 GOLDBERG PRIZE for Singing.
 MARIO PRIZE for Singing.
 STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
 WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
 MATTHEW PHILLIMORE PRIZE for Pianoforte Playing.
 FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
 ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
 THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
 THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
 BONAMY DOBREE PRIZE for Violoncello Playing.
 PIATTI PRIZE for Violoncello Playing.
 JULIA LENEY PRIZE for Harp Playing.
 R.A.M. CLUB PRIZE for various Branches of Study.
 THE CHAIRMAN'S PRIZE for various Branches of Study.
 CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
 ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
 ROSE DAFFORNE BEQUEST.
 RIDLEY PRENTICE PRIZE for Teaching.
 DOVE PRIZE for General Excellence, Assiduity, and Industry.
 LESLEY ALEXANDER GIFT for Viola or Violoncello Playing.
 THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).
 JOSEPH MAAS PRIZE (independent of the Academy) for Singing.
 MANNS MEMORIAL PRIZE.
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
 OLIVERIA PRESCOTT PRIZE.
 ARTHUR BEARE PRIZE for Violin Playing.
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.
 THE FRED WALKER PRIZE for Singing.
 HENRY R. EYERS PRIZE for Sight Singing.
 ELIZABETH, JOHN AND WALTER STOKES PRIZES AND BURSARIES (20).

Further particulars of the Prizes will be found on pp. 39 to 47.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the beginning of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

Except when the Academy is particularly crowded, this Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for Professors and Classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (enclosed herein), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor for less than the ordinary curriculum.

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department (see p. 20), particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 70), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See List, pp. 60—63.)

SUBJECTS TAUGHT IN THE ACADEMY.

*HARMONY AND COUNTERPOINT.

*COMPOSITION.

*SOLO SINGING.

*PIANOFORTE.

*HARP.

*ORGAN.

*VIOLIN.

*VIOLA.

*VIOLONCELLO.

*DOUBLE BASS.

*WIND INSTRUMENTS.

*OTHER ORCHESTRAL INSTRUMENTS.

*DRAMATIC ELOCUTION (see also p. 13).

*DRAMA (see also p. 14).

PIANOFORTE ACCOMPANIMENT.

ELEMENTS OF MUSIC.

SIGHT SINGING AND MUSICAL DICTATION.

* See p. 12.

SIGHT PLAYING, SCORE READING AND TRANSPOSITION.

IMPROVISATION.

CHORAL SINGING.

CHOIR TRAINING.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

† *DICTION AND ELOCUTION.*

OPERATIC SINGING AND ACTING.

DEPORTMENT.

FENCING.

PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the subjects marked * on previous page may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student may have a second Study and attend classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Classes. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. (See Regulation II., p. 20.) All other Male Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, Students may take an additional Principal Study, or additional lessons in any branch of the curriculum, upon payment of the extra fee stated on p. 14. **But no Student will be permitted to take private lessons in any subject which he or she may be studying in the Academy.**

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on p. 14.

Lectures on the History of Music and Musicians are given occasionally (on Wednesday afternoons). Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

ORDINARY CURRICULUM.

1.—Principal Study—Two individual lessons per week of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

† With respect to the subjects in italics, see p. 13.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

4A.—Sight Playing, Score Reading and Transposition after obtaining Bronze Medal for Sight Singing.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose Principal Study is Organ Playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above Classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

Attendance at the Classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 12 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

TEACHERS' TRAINING COURSE.

All Students who wish to enter the Teaching Profession are strongly advised to prepare themselves for Registration by the Teachers' Registration Council, 47, Bedford Square, W.C.

One of the essentials for Registration is attendance for one academic year, or its equivalent, at a Teachers' Training Course.

Students who satisfy the Principal or Curator as to attainments, may, during their third year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum for the same fee, *viz.*, £14 14s. per term.

SPECIAL COURSES.

1.—Special Course for Students, who make Dramatic Elocution their principal subject of study :—

Elocution, 2 lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A language of the student's own choice.

Elements of Music followed by Sight Singing.

2.—Special Course for Students, who make Drama their principal subject of study :—

Dramatic Class and one half-hour private lesson weekly.
2nd Study, a Musical Subject chosen by the student.
Elocution, 20 minutes private, or class of 3 to the hour.
Deportment followed by Dancing.
Elements of Music followed by Sight Singing.

FEES.

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student ...	1	1	0
Tuition Fees, for ordinary Curriculum, per Term ...	14	14	0

OPTIONAL SUBJECTS.

	£	s.	d.
Additional Principal Study—			
One lesson per week (30 minutes) ...	5	5	0
Two lessons per week (30 minutes each) ...	9	9	0
Additional Second Study, one lesson per week ...	3	3	0
Dramatic Class	3	3	0
Diction †	1	11	6
Elocution	1	11	6
Accompaniment	1	11	6
Dancing	1	11	6
Deportment	1	11	6
Fencing	2	2	0
Physical Drill... ..	1	5	0
Italian... ..	1	11	6
French	1	11	6
German	1	11	6
Sight Singing or Sight Playing	1	5	0
Aural Training, Transposition and Improvisation :—			
Class of not less than three (30 minutes) ...	1	11	6

Special lessons in any of the above optional subjects may be received, by permission of the Principal, on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All Fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County, Westminster and Parr's Bank, Harley Street Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

† Free to Students whose Principal Study is Singing. See Reg. VI., p. 21.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1922-1923.

Michaelmas Term will begin on THURSDAY, 21st SEPTEMBER, 1922, and close on WEDNESDAY, 13th DECEMBER, 1922.

Lent Term will begin on MONDAY, 15th JANUARY, 1923, and close on SATURDAY, 7th APRIL, 1923.

Midsummer Term will begin on THURSDAY, 3rd MAY, 1923, and close on WEDNESDAY, 25th JULY, 1923.

Entrance Examinations will be held :—

For the Michaelmas Term, on MONDAY, 18th SEPTEMBER, 1922, at 9.30.

For the Michaelmas Half-Term, on MONDAY, 30th OCTOBER, 1922, at 3.

For the Lent Term, on THURSDAY, 11th JANUARY, 1923, at 10.

For the Lent Half-Term, on WEDNESDAY, 21st FEBRUARY, 1923, at 3.

For the Midsummer Term, on MONDAY, 30th APRIL, 1923, at 10.

For the Midsummer Half-Term, on MONDAY, 11th JUNE, 1923, at 3.

Candidates for admission should send the enclosed Application Form to the Secretary, with the Examination Fee (£1 1s.), in order that it may be received at least three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Luncheons, teas, and light refreshments can be obtained at moderate prices, the arrangements being under the supervision of the House Committee and the Secretary.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms containing pianofortes are placed at their disposal for private practice, when convenient.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress awards are made as follows :

For Principal Studies, Harmony, and Sight Singing—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment and Fencing—Prize Books.

For Second and other Studies, "Honourable Mention." Those who have twice previously obtained "Honourable Mention" will be permitted to enter as for Principal Studies.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parent or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of the becoming teachers, and, as a mark of particular distinction, advance

Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than six Terms may be examined by the Principal. If the examination prove satisfactory, they receive a Certificate of their qualification as teacher, performer, or both. (See Regulation XVI., p. 22.) Those who have been specially successful during their studentship may be recommended to receive the distinction of Associate of the Institution.

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XII. and XIV., pp. 21, 22.)

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-six operas, and the performance of twelve complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded in Memory of Angelina Goetz by her children in 1903.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that: "all members of the Corporate Body and Students in the R.A.M., and any other person who has the special

permission of one of the Donors, the Principal, Curator or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late Mr. C. Ainsley Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Delibes, Widor, etc.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

The Library is further indebted for gifts of valuable music to Mrs. Ellissen, Mrs. W. Hugh Spottiswoode (from the Spottiswoode Beddoma Collection), Mr. Gilbert Betjemann, Mrs. Le Mare Shallis, Mr. Oscar Beringer, Mrs. Humfrey, Miss Inez Dicksée, Miss Jay, Sir Charles Santley, and others; and has also received bequests of books and music from Colonel Finlay, Miss Oliveria L. Prescott and Dr. Southgate.

BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

- A Grand Pianoforte by Messrs. Steinway, and
- A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.
- A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.
- A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund), a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

BENTLEY TRUST.

(Founded by MISS MAUDE BENTLEY.)

To be applied by the Committee of Management to benefit and advance the art of music in England.

DIPLOMA EXAMINATIONS.

(a) FOR LICENTIATESHIP (L.R.A.M.).

(Metropolitan Examination.)

An examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created by the Directors LICENTIATES OF THE ROYAL ACADEMY OF MUSIC, with the exclusive right to the use after their names of the letters L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,477 Candidates have presented themselves for the Metropolitan Examination, of whom an average of 32·04 per cent. have passed, as shown by the following figures :—

Year.	Examined.	Passed.	Year.	Examined.	Passed.
1912 ...	1,362	400	1918 ...	975	343
1913 ...	1,377	393	1919 ...	1,034	422
1914 ...	1,303	442	1920 ...	1,434	381
1915 ...	1,292	431	1921 ...	1,498	413
1916 ...	1,166	437			
1917 ...	1,036	334		12,477	3,996

The last day on which names and exercises can be received will be, for the First Period, June 30th ; and, for the Second Period, October 31st. With late fee, July 15th and November 15th.

For further particulars, *see* separate Syllabus, which can be obtained on application.

THE R.A.M. CLUB.

The R.A.M. Club was founded in 1889, with the object of promoting friendly intercourse between those who are connected with the Royal Academy of Music. Meetings—Social and Musical—are held periodically, and the *R.A.M. Club Magazine*, published each term, is sent to all members.

Past and present Students, Professors and some others are eligible for membership. Fuller particulars may be obtained at the Academy, or on application to Mr. J. Percy Baker, 12, Longley Road, Tooting-Graveney, S.W.

JUNIOR DEPARTMENT.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be counted as part of any of those which must be kept (or completed) by the Full Student in the Senior School.

GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their Principal Study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Diction Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble Classes, and in all public performances of the Academy.

- III.—The Academic Year shall consist of Thirty-six weeks, divided into Three Terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Diction, for Singers; and the advantages of the Sight-Singing, Harmony and Ensemble Classes, and the Orchestral and Choral Practices.
- V.—The Operatic and Dramatic Classes shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages, and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Diction Class.
- VII.—Subject to the approval of the Principal, Students may take an additional Principal Study, or additional lessons in any branch of the curriculum, on payment of the special fee stated on p. 14, but no Student will be permitted to take *private* lessons in any subject which he or she may be studying in the Academy.
- VIII.—Students shall be admitted at the beginning of each Term and Half-Term.
- IX.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.
- X.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (*viz.*, a plain white dress with scarlet sash) at all Public Concerts of the Academy.
- XI.—As a mark of particular distinction advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.
- XII.—No Student shall be allowed to undertake any public engagement without the sanction of the Principal.

- XIII.—All Scholarship-holders and Exhibitioners shall be obliged to perform when and where called upon by the Principal, whether they have an engagement or not on the date mentioned. Failure to comply with this requirement shall render such Scholar or Exhibitioner (at the discretion of the Committee) liable to suspension or dismissal from the Scholarship or Exhibition he or she may hold. Any release from this Regulation shall be left to the discretion of the Principal.
- XIV.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XV.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.
- XVI.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory, they shall receive a Certificate of their qualification. Students who have not studied for more than a year in the Academy shall not be considered eligible for this Examination, and applications for it shall be received not later than the term following the one in which the Student leaves the Institution.
- XVII.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

BYE-LAWS RELATING TO DISTINCTIONS.

- A.—Students who show special merit and ability in the examination referred to in Regulation XVI. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the Term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected by the Directors Associates of the Institution.
- B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.

- C.—Existing Associates of the Royal Academy of Music, and Associates elected under these Bye-Laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.
- E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred and fifty.
- F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- G.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate'ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- H.—Existing Licentiates of the Royal Academy of Music and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 19).
- I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

SCHOLARSHIPS AND EXHIBITIONS.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions.

Six Exhibitions, founded in 1897 in commemoration of the Diamond Jubilee of Her late Most Gracious Majesty Queen Victoria, are offered by the Associated Board of the Royal Academy of Music and the Royal College of Music, and are competed for annually by Candidates who have passed with Honours the Local Centre Examinations of the Associated Board. Three Exhibitions are tenable at the R.A.M. and R.C.M. respectively. Successful Candidates are entitled to at least two years' free musical education.

The competitions take place in November. Particulars can be obtained from the Secretary, Associated Board, 15, Bedford Square, London, W.C. 1.

Broughton Packer Bath Scholarships.

Founded by Bequest of Mr. BROUGHTON PACKER, 1903.

These Scholarships are for Violin and Violoncello Playing respectively, and are tenable for three years, subject to the usual Regulations of the Royal Academy of Music.

The Violin Scholarship is open to male and female British subjects between the ages of fourteen and twenty-one years.

The Violoncello Scholarship is open to male British subjects between the ages of fourteen and twenty-one years.

The competitions will be held triennially on or about the 13th day of December, under conditions to be settled by the Committee of Management and announced by them. The winners are entitled to three years' musical education at the Academy, subject to the payment of one pound per Term.

The next competition for Violin will take place during December, 1924, and for Violoncello in September, 1925.

Baume (Manx) Scholarship.

Founded in 1904 out of the estate of the late PETER HENRY JOSEPH BAUME, of Douglas, Isle of Man.

This Scholarship is awarded for promise in any branch of Music, to Candidates between the ages of 14 and 22 years. The Scholarship is tenable only by persons born in the Isle of Man, or born of Manx parents, within certain limitations.

Candidates are required to pay an entrance fee of one guinea on entering their names, and must produce a certificate of birth. They must pass an Examination in general education* previous to the musical competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography,

* Copies of papers set in previous years may be obtained at the Academy, price 6d. each.

and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations, or who shall have attained such a position at School or College as the Committee may consider sufficient. Such exemption must be claimed when sending in entry form, and must be accompanied by certificate referred to. The Examination and Competition will be held at such time and place as may be appointed by the Committee.

The successful Candidate is entitled to three years' free instruction in the Academy, subject to the Regulations of the Committee of Management. The next competition will be announced by advertisement in the public press.

TRUSTEES :

SIR ALEXANDER CAMPBELL MACKENZIE, GEORGE F. CLUCAS,
FRANK JOHN JOHNSON, and MRS. F. H. LAUGHTON.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to
SIR WILLIAM STERNDALE BENNETT, M.A. et Mus. D. Cantab.,
D.C.L. Oxon., F.R.A.M. (1816—1875),
Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the Musical Competition.* Subjects : Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History ; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

Candidates are required to pay an entrance fee of One Guinea.

The value of the Scholarship is about £32 per annum, which is appropriated towards the cost of two years' instruction in the Academy.

The next competition will be held at Easter, 1924.

D'Oyly Carte Memorial.

The Annual Income is to be applied to payment of fees of three male or female students in Singing in such manner and under such conditions as the Committee of Management may from time to time consider expedient and advisable.

The Campbell Clarke Scholarship.

Founded 1903, in affectionate memory of the late Sir GEORGE RICHARD CAMPBELL CLARKE, by his Widow.

This Scholarship is open to British subjects of either sex, within certain limits of age, according to the subject for which the Scholarship

* See note, p. 24.

is offered on any particular occasion. The subject of competition is fixed by the Committee of Management from time to time, and duly announced by them, and competitions are to be held under conditions determined by them.

The value of the Scholarship is about £36 per annum, which is appropriated towards the cost of three years' instruction in the Academy. The Committee are empowered at their discretion to withhold the Scholarship on any occasion when the Examiners may report that no Candidate has shown a sufficient degree of proficiency to be worthy of presentation, and in such case to again offer the Scholarship for competition.

Each Candidate is required to pay an Entry Fee of One Guinea, and to furnish a certificate of birth, or such other evidence thereof as may be acceptable to the Committee.

The next competition will take place in September, 1925.

Sir Michael Costa Scholarship.

For Composition.

The bequest of

SIR MICHAEL COSTA, Hon. R.A.M. (1808—1882),
Composer and Conductor.

This Scholarship is open to Male Candidates, who must be natives of England or Wales, and is to be awarded for ability in Composition, especially as regards the faculty of inventing Melody. Candidates must be under the age of twenty-one years on the date of competition, and must produce satisfactory evidence thereof. They are required to pass a preliminary Examination in general education before entering the Musical Competition.* Subjects: English Grammar and Orthography, Elementary Arithmetic, Geography and English History, and, for candidates above eighteen, any Foreign Language of their own choice. Exemption from this Examination may be granted to Candidates producing an University Local Certificate or other satisfactory evidence of proficiency. An entrance fee of One Guinea is payable.

The successful Candidate is entitled to three years' free tuition in the Academy. The Committee has power to extend the tenure to four or five years in cases of exceptional talent or promise, and to determine it at any time if the Scholar fail to make adequate progress.

The next competition will take place at Michaelmas, 1923, unless extended.

Dove Scholarship.

For Violin Playing.

Founded in 1896 by bequest of the late

MR. EDWIN SAMUEL DOVE, of Kilsby, Northamptonshire.

This Scholarship is to be competed for by Male and Female British Candidates, who must be under the age of eighteen on the date of the

* See note, p. 24.

Examination. Candidates must not be, nor ever have been, Students at the Royal Academy of Music. The value of the Scholarship is about £33 per annum; it is tenable for three years, and is awarded to that Candidate who shall be adjudged to possess such talent as to render it likely that he or she will attain to a high position as a Violinist. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared, and, in cases of exceptional talent or promise, have power to extend its tenure by one year.

Candidates must pass an Examination in general education previous to entering the Musical Competition.* Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

An entry fee of One Guinea is payable by each Candidate.

The next competition will take place in April, 1925.

TRUSTEES :

THE CHAIRMAN, PRINCIPAL, and HON. TREASURER.

Lilian Eldée Scholarship.

Founded by COLONEL C. W. E. DUNCOMBE, 1905.

This Scholarship is held at the Royal Academy of Music and the Royal College of Music alternately, and in the case of the R.A.M. is conferred by the Committee of Management upon such female vocal student of the R.A.M. as may in their judgment be most deserving thereof.

The value is at present £60 per annum, which sum is to be devoted to the assistance of the Scholar in the further development of her art, either in England or abroad. The Committee may at their discretion elect a Scholar for two years, or two Scholars for one year each.

TRUSTEES :

COLONEL C. W. E. DUNCOMBE, W. H. LESLIE, and SIR ALEXANDER C. MACKENZIE.

The Maud Mary Gooch Scholarship.

Founded by HENRY CUBITT GOOCH, Esq., July, 1902, in the name of his Wife.

This Scholarship is open to British-born subjects of either sex between the ages of fourteen and twenty-one years on the date of the competition, and will be awarded to that candidate who exhibits the greatest promise in organ playing. The successful candidate will be entitled to three years' tuition at the Royal Academy of Music subject to a payment of £3 0s. 8d. per term.

Candidates must not have been students of any one of the three great Metropolitan schools of music within a period of three years from the date of the competition.

* See note, p. 24.

Candidates will be required to play two pieces of their own selection of different character (a slow and a fast piece), or such portions thereof as the Examiners may desire, and a piece at first sight chosen by the Examiners.

The Scholarship will be awarded subject to the ordinary rules and regulations of the Academy as published in the prospectus.

An Entry Fee of One Guinea is payable by each Candidate on entering his or her name.

The next competition will be held in September, 1924.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to
SIR JOHN GOSS, Kt., Mus. D. Cantab., Hon. R.A.M. (1800—1880),
Composer, Organist of St. Paul's Cathedral, and Professor in the
Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the Royal College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the Royal College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

Applications should be addressed to the Hon. Secretary, Royal College of Organists, Kensington Gore, S.W.

TRUSTEES:

JOHN GOSS, Esq., M.D., C. W. PEARCE, Esq., Mus. D., and
C. MACPHERSON, Esq., Mus. D., F.R.A.M.

Gowland Harrison Bequest.

Founded by the late WILLIAM GOWLAND HARRISON in memory of his family.

Under the will of the testator a sum of money has been left between the Royal Academy of Music and the Royal College of Music for founding and endowing a Scholarship and an Exhibition.

The first competition for the Scholarship took place in January, 1920, and was open to British-born Male Violin Students who have already obtained the Bronze Medal of the Academy for Violin Playing. The winner is entitled to two years' free tuition and a maintenance allowance.

TRUSTEES:

SIR ALEXANDER C. MACKENZIE and SIR HUGH P. ALLEN.

Hine Gift.

The bequest of Miss MARY HINE (*d.* 1880).

The amount is about £14, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by Male and Female Students of the Academy under seventeen years of age at the date of competition, and is awarded to the one

who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the competition.

The Emma Levy Scholarship.

Founded by Miss EMMA LEVY, 1921.

This Scholarship is open to Jewish candidates of either sex who must not be younger than 15 and not older than 20 on the day of the competition, and will be awarded to that candidate who exhibits the greatest promise in Pianoforte Playing and the Theory of Music. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music. The Committee may withhold the Scholarship on the report of the Examiners that no fit candidate has appeared. Should no Jewish Student show sufficient ability at the competition, the Scholarship may be awarded to such other student of the Royal Academy of Music as may be selected.

Present and past students of the Royal Academy of Music are ineligible.

Each candidate must produce a written statement to the effect that he or she has been brought up in the Jewish Religion. Such statement to be signed by the candidate's Parent or Guardian, or, if there be no Parent or Guardian the statement must be signed by a Jewish Minister of Religion or such other person approved by the Committee of Management.

An entry fee of One Guinea is payable by each candidate on entering his or her name.

The next competition will take place in January, 1925.

The Ada Lewis Scholarships.

Founded by Mrs. ADA HANNAH LEWIS, July, 1901.

Five of these Scholarships will be competed for annually in September, at the Royal Academy of Music, or such other place as the Committee of Management may appoint. The subjects will be chosen by the Committee of Management, and announced about July in each year.

The Scholarships are open to British-born subjects of either sex not exceeding twenty-two years of age, except that in the case of female vocalists the Candidates must not be over 20 years of age. No one shall be eligible who is or ever has been a student of either the Royal Academy of Music or the Royal College of Music.

Only such Candidates are eligible for the Musical Competition as shall pass a preliminary examination* in the following subjects: English Orthography and Grammar, Elementary Arithmetic and the Rudiments of Geography and English History, or shall produce a certificate that he or she has passed a satisfactory examination at any of the local or other examinations held by a British University.

Each Candidate is required to pay an Entrance Fee of One Guinea.

* See note, p. 24.

The successful Candidates are entitled to three years' free musical education at the Royal Academy of Music.

Full information as to the conditions of the Competitions may be obtained on application to the Secretary.

Liszt Scholarship.

Founded by subscription, 1886, in honour of
FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886),
With which is incorporated the

Bache Scholarship.

Founded by subscription, 1888, in memory of
WALTER BACHE (1842—1888),
Pianist, Conductor, and Professor in the Academy.

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition or Pianoforte-playing, and is awarded to the one who may be judged to evince the greatest merit in Composition or Pianoforte-playing.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, to a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition. Should both subjects be taken the fee payable is Two Guineas.

Candidates must pass an Examination in general education * before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic, and the Rudiments of Geography and English History. Exemption from this Examination can be obtained only by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local or other Examinations held by any British University.

The next competition will be held in January, 1923.

Anne E. Lloyd Exhibition.

Founded by Miss A. M. LLOYD, November, 1903.

This Exhibition is awarded annually to that Student (male or female) who does best at the Annual Examinations in Elements of Music and Singing.

The Exhibition is open for competition to all Students of the Academy of either sex of at least two years' standing, whose principal subject of study is Singing, and who already hold the Bronze Medal for that subject. The Committee of Management may withhold the Exhibition if in the opinion of the Examiners no Candidate is worthy of the Award.

* See note, p. 24.

The amount of the Exhibition is about £12 12s., which will be applied towards the payment of the winner's fees for a further year's study at the Royal Academy of Music.

No Student who shall have received the Award shall be eligible to compete for the Exhibition at any future time.

Joseph Maas Prize.

(Not attached to the Royal Academy of Music.)

This Prize is competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees. The amount of the Prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the Competition is confined to Tenor Vocalists, who must be British subjects. The Prize will be awarded to the Candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the Prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

This Prize being of the nature of an Exhibition, comes under the Regulation on p. 8.

TRUSTEES :

SIR ALEXANDER C. MACKENZIE, ALFRED GIBSON, and
W. HENRY THOMAS.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., Mus. Doc.
Cantab. et Oxon. et Dub. ; F.R.A.M. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This is open for competition triennially in September by British-born Candidates, between the ages of fifteen and twenty-one years upon the day fixed for the beginning of the Examination in Musical Composition, and is awarded for promise in Musical Composition. Certificates of birth must be produced. Candidates are required to pay an entrance fee of One Guinea on entering his or her name for competition.

Competitors must pass an Examination in general education* before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

* See note, p. 24.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second Competition.

The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance that may remain in their hands.

The next competition will be held in September, 1924.

Charles Oldham Scholarship.

Founded 1907, by bequest of the late Mr. CHARLES OLDHAM,
of Brighton.

This Scholarship is awarded for promise in Violin playing. It is open to British-born subjects of either sex, who shall be not more than eighteen years of age on the date of the musical competition. Candidates will be required to pay a fee of one guinea on entering, and to produce a certificate of birth. They must pass an examination in General Education* previous to the musical competition. A Candidate is exempt from the Literary Examination who can produce a British University Local Examination certificate. At the Musical Examination each Candidate will be required to play a piece of his or her own choice (or portions thereof, at the discretion of the Examiners) and another piece at first sight.

The successful Candidate will be entitled to the benefits of the Scholarship for three years subject to the usual conditions and regulations of the Academy, which tenure, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. Power is reserved by the Committee to withhold the Scholarship upon the report of the Examiners that no fit Candidate has appeared at the competition. The value of the Scholarship is about £32 per annum, and the balance of the Academy fees is payable by the Scholar.

The next competition will take place in or about January, 1923.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,
EUPHROSINE PAREPA-ROSA (1836—1874), Soprano Singer.

This is open for competition biennially at Easter by Female Vocalists (all voices) between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

Each Candidate is required to pay a fee of One Guinea on entering

* See note p. 24.

her name. The successful Candidate is entitled to about £34 per annum for two years, which sum is applied towards the payment of the Scholar's fees for that period.

The next competition will be held at Easter, 1924.

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female and Male Pianists, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The Competition in 1922 will be for Females.

The amount of the Exhibition is about £10, which is appropriated towards the cost of a year's instruction in the Academy.

Ross Scholarships.

Founded 1901 by Bequest of the late

Mr. ROGER ROWSON ROSS, of Manchester.

Two Scholarships of the annual value of about £67 each, one for playing on a Wind Instrument and the other for a Vocalist (male and female at alternate elections) will be competed for by Students of the Royal Academy of Music under conditions to be determined by the Governing Bodies of the Institution. The winners are entitled to two or three years' free musical education at the discretion of the Committee.

The last competitions took place at Michaelmas, 1921, for Wind Instrumentalists, and at Michaelmas, 1921, for Male Vocalists.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Violinist and Composer,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is awarded for promise in Violin-playing, and is competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the Musical Examination. Candidates will be required to pay a fee of One Guinea on entering, and to produce such evidence of their age as the Trustees may require. Candidates must pass an

examination in general education previous to the musical competition.* A Candidate is exempt from this Examination who can produce a certificate that he or she has passed a satisfactory examination at any of the local or other examinations held by any British University. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee.

The amount of the Scholarship is about £22, but is subject to fluctuation, and is applied towards the payment of the Scholar's fees.

The next competition will take place in January, 1923.

Sainton-Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, F.R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to £16 18s. 0d. a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The next competition will be for Soprano Vocalists, and will be held in September, 1925.

Edward and Anne Seguin Scholarship.

Founded by Maria C. Seguin to perpetuate the names of her Parents, students of the R.A.M., 1825—1830.

For Sopranos, Contraltos and Male Voices.

The Scholarship is awarded by competition to Vocalists born in the United States of America or in the United Kingdom of Great Britain, not being or ever having been Students of the Royal Academy of Music, and between the ages of seventeen and twenty-two years, under the rules and regulations of the Academy.

The successful Candidate is entitled to two years' musical education at the Royal Academy of Music. The Committee has power to extend the tenure in cases of exceptional talent or promise, and to determine it at any time if the Scholar fail to give satisfaction.

The next competition will be for Male voices.

* See note, p. 24.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of

HENRY SMART (1813—1879),

Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about £17 10s. 0d. a year, which sum is appropriated towards the cost of three years' instruction in the Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition. If in the opinion of the Examiners no candidate displays sufficient merit in Organ-playing or Musical Composition, the award of the Scholarship will be withheld, and it will be thrown open to public competition.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

George Mence Smith Scholarship.

Founded by Bequest, 1896.

This Scholarship is competed for biennially by Male and Female Vocalists at alternate elections. Candidates must not be, nor ever have been, Students at the Royal Academy of Music, and must be British born, and, in the case of Males, under the age of twenty-three, and in the case of Females, under the age of twenty-one years on the date of the Examination. The value of the Scholarship is about £26 per annum, and is applied towards the payment of the Scholar's fees. The Scholarship is tenable for two years, and is awarded to that Candidate who exhibits the best voice in conjunction with musical aptitude. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared. Candidates are required to prepare two pieces, of their own selection, one florid and one declamatory; and such pieces may be in any of the following languages: in English, French, German, Italian, or Latin.

An entry fee of One Guinea is payable by each Candidate.

The next competition will be held in September, 1923, and will be for Male Candidates.

Stainer Exhibition.

For Organ Playing.

An Exhibition of the value of £20, the gift of a friend of the Academy who desires to remain anonymous, is awarded annually by the Committee of Management to the best Candidate for admission as a Student in Organ Playing at the ordinary entry of new Students at Michaelmas.

Elizabeth Stokes Scholarships.

Founded by Doctor WALTER STOKES, in memory of his mother.

Two of these Scholarships will be competed for annually in September by Pianists of either sex. One will be an outside Scholarship, for which past or present Students of the Royal Academy of Music or Royal College of Music will not be eligible to compete. The other an open Scholarship without this restriction.

The Scholarships will be open to British-born subjects of either sex between the ages of fourteen and twenty-one.

Each Candidate is required to pay an entrance fee of One Guinea, and successful Candidates are entitled to two years' free musical education at the Royal Academy of Music, with the possibility of an extension for a third year.

John Stokes Scholarships.

Founded by Doctor WALTER STOKES, in memory of his father.

Two of these Scholarships will be competed for annually in September by Baritone Singers. One will be an outside Scholarship, for which past and present Students of the Royal Academy of Music and Royal College of Music will not be eligible to compete. The other an open Scholarship without this restriction.

The Scholarships will be open to British-born subjects between the ages of eighteen and twenty-three.

Each Candidate is required to pay an entrance fee of One Guinea, and successful Candidates are entitled to two years' free musical education at the Royal Academy of Music, with the possibility of an extension for a third year.

Walter Stokes Orchestral Scholarships.

Founded by Doctor WALTER STOKES.

Four open Scholarships, tenable for one year, with possible extension, will be offered for competition in such Branches of Music as may be determined by the Committee of Management from time to time.

Chalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of SIGISMUND THALBERG (1812—1871),

Pianist and Composer.

This is open for competition biennially by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education * before entering the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudi-

* See note, p. 24.

ments of Geography, and English History ; and, for Candidates above eighteen, any Foreign Language of their own choice.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

Candidates are required to pay an entrance fee of One Guinea.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in September, 1924, and will be for Male Candidates.

Goring Thomas Scholarship.

Founded by Subscription, 1892, in Memory of

ARTHUR GORING THOMAS (1850—1892), Composer.

This Scholarship is open to British-born subjects of either sex who shall be not less than eighteen years of age on the date of competition. Candidates are required to undergo a Literary Examination in general education * previous to the Musical Competition. Subjects : Orthography and the other branches of English Grammar, Elementary Arithmetic, Geography, English History, and French or German. Candidates will be required to pay an entrance fee of One Guinea on sending in their names. A Candidate is exempt from the Literary Examination if he or she can produce a certificate of either of the University Local Examinations. Each Candidate must send in a dramatic musical composition, with a declaration that it is his or her own unaided work. The Candidate may then be summoned to a *viva voce* examination before the Judges, that they may obtain an insight into his or her state of musical and general culture.

The successful Candidate will be entitled to three years' free musical education at the Royal Academy of Music, subject to determination at any time if the Scholar fail to make satisfactory progress with his or her studies, or to observe the regulations imposed by the Committee of Management.

In case of exceptional talent or promise, the period of tenure may be extended by one year. The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance of revenue that may remain in their hands.

The next competition will be held at Michaelmas, 1924.

John Thomas (Welsh) Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS (Pencerdd Gwalia),

Harpist to the late King Edward VII.

This is competed for triennially in September by Vocalists (who must be under twenty-one years of age) and Instrumentalists (who

* See note p. 24.

must be under eighteen) of both sexes, at alternate elections. Candidates must not be, nor ever have been, pupils of any public Metropolitan institution for musical instruction, and either they or their parents must have been born in Wales.

Each Candidate is required to pay a fee of Half-a-Guinea on entering his or her name, and must produce certificate of birth.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music, subject to a payment of £3 14s. 6d. per Term.

The next competition will be for Vocalists, and will be held in September, 1923.

Thomas Threlfall Scholarship.

Presented by Mrs. THRELFALL, 1908, in memory of the late Mr. THOMAS THRELFALL, Chairman of the Committee of Management, 1886—1907.

This Scholarship is open to British subjects of either sex under the age of twenty-one on the date of competition. Present and past students of the R.A.M. are ineligible. The branch of music for which the Scholarship will be competed for is varied from time to time at the discretion of the Committee of Management. Candidates are required to pay an entry fee of One Guinea.

The successful Candidate is entitled to two years' free tuition at the Royal Academy of Music, and in cases of sufficient merit this period may be extended.

The next competition will take place in or about April, 1924.

Josephine Troup Scholarship.

Founded by Miss E. J. TROUP, 1905.

This Scholarship is open to British-born females (whether studying at the Royal Academy of Music or not) who will be not less than 15 and not more than 25 years old on the first day of the month in which the Competition is held. It is awarded to the Candidate who, in the opinion of the Examiners, shall show the greatest promise of distinction in the Composition of Musical Works of importance (as distinguished from songs and trivial compositions), and particularly of Orchestral Works.

The Scholarship may be withheld if no Candidate of sufficient merit appears. The Scholarship is tenable for five years (subject to the Regulations of the Academy), and in cases of exceptional merit the tenure may be extended by one or two years. The value is £34 10s. 0d. per annum, which amount will be applied towards the payment of the Scholar's fees at the Royal Academy of Music, or at such other Institution either in Great Britain or abroad as shall be determined by the Committee of Management.

The next competition will be held in January, 1925.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of
JOHN FANE, 11th Earl of Westmorland (1784—1859),
Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The Competition in 1922 will be for Males.

The amount of the Scholarship is about £8 10s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

Sisselle Wray Scholarship.

Founded by Mrs. A. J. WRAY, in memory of SISSELLE VIVIEN
BRIGHTEN, *née* Wray.

This Scholarship entitles its holder to free tuition in the Academy for such period as may be determined upon by the Committee of Management.

The first Competition took place at Michaelmas, 1919, for Female Vocalists.

Each Candidate is required to pay an Entry Fee of One Guinea, and the successful Candidate will be entitled to Free Tuition for a period of two years, subject to the usual conditions.

MEMORIAL AND OTHER PRIZES.

Philip L. Agnew Prize.

The Gift of PHILIP L. AGNEW, Esq., M.A.

A Prize of Ten Guineas will be competed for annually by Male Pianoforte Students who have been studying at the Academy for at least six terms. The work to be performed to be by a living British composer.

Philip L. Agnew Composition Prize.

The Gift of PHILIP L. AGNEW, Esq., M.A.

A Prize of Twenty Guineas will be competed for annually. The subject for composition to be announced by the Committee of Management.

Lesley Alexander Gift.

Founded 1908, by LESLEY ALEXANDER, Esq.

The Gift, amounting to about £23 per annum, is paid to a Student selected by the Principal from among Viola or Violoncello Students. It

is to be held for a period not exceeding two years, and it is to be applied to maintenance only. In awarding it the Principal is to give special consideration to proficiency in Ensemble Music and Sight-Reading. The recipient is to benefit by the Gift only so long as his or her conduct and musical progress shall be considered satisfactory, but in no case for a longer period than two years.

The Beare Prize.

A gold-mounted Violin Bow, made and presented annually to the Institution by Messrs. John and Arthur Beare, is awarded without competition to such Student of the Violin as the Principal shall consider most deserving thereof.

Sterndale Bennett Prize.

A Prize of Ten Guineas is competed for annually in the Lent Term by Female Pianists who have been studying in the Academy, without intermission, for six consecutive Terms, including the current Term, and is awarded to the one who may be judged to play best a composition by Sir William Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Blakiston Memorial Prize.

Founded by Subscription in 1918, in memory of SYDNEY BLAKISTON, Professor and Hon. Member.

A Prize of £5 5s. is presented annually in July and is awarded to that Student who shows special talent at the Annual Examinations in Pianoforte Playing. Holders of a Gold Medal in this branch are ineligible.

The Mary Burgess Memorial Fund.

Founded by her Mother, October, 1910.

The annual interest of about £17 10s. 0d. accruing from this Fund will be applied for the benefit of male or female Students of the Royal Academy of Music in such manner and under such conditions as the Committee of Management may from time to time consider most serviceable.

The Sir Edward Cooper Prize.

The gift of LADY COOPER.

A Prize of £20 is competed for annually, under conditions to be determined on from time to time by the Committee of Management.

Messrs. Challen & Son Pianoforte Prize.

A Gold Medal is presented annually in July by Messrs. Challen & Son, and is awarded to that Student who shows special talent at the Annual Examination in Pianoforte Playing.

Messrs. Chappell & Co. Pianoforte Prize.

A Gold Medal is presented annually in July by Messrs. Chappell & Co. Ltd., and is awarded to that Student who shows special talent at the Annual Examination in Pianoforte Playing.

Bonamy Dobree Prize.

Instituted by the late Mr. BONAMY DOBREE, and continued as a memorial of him by his daughter, Mrs. FERDINAND M. HUTH.

A Gift of Ten Pounds is presented at the Annual Distribution of Prizes to a student of Violoncello who shall have distinguished himself during the current Academic year as a player on that instrument.

Dove Prize.

By the will of the late Mr. EDWIN SAMUEL DOVE a Bequest is made to the Royal Academy of Music for the purpose of founding a Prize of Ten Guineas, to be awarded annually in July to that Student who shall have most distinguished himself or herself in general excellence, assiduity, and industry during the past year.

Rose Dafforne Bequest.

Founded by Mr. G. H. BETJEMANN, Hon. R.A.M., in memory of his wife, Student, Sub-Professor and Associate.

Henry R. Evers Prize.

Founded 1919 by his daughter and sons in memory of their father, Student and Professor at the R.A.M., 1859—1918.

A Prize of Five Pounds will be competed for at the Annual Examination in Sight Singing, and will be awarded to the best Candidate in Divisions IV. and V.

Goldberg Prize.

Bequeathed by the CAVALIERE J. P. GOLDBERG,
Formerly Professor at the Academy.

A Prize of about Five Guineas will be competed for annually in the Lent Term by Vocalists who have made Singing their principal study for six consecutive Terms, including the Term in which the Examination is held. The several voices will compete in the following order—viz., Baritones and Basses; Sopranos and Mezzo-Sopranos; Tenors; Contraltos. The Prize will be awarded to the Candidate who shall sing best a composition chosen by the Committee and announced two months before the date of Competition.

Battison Haynes Prize.

Founded by Bequest of the late Mr. WALTER BATTISON HAYNES, Professor of Composition at the R.A.M., 1890—1900.

A Prize of the value of about Six Pounds per annum will be competed for annually in the Michaelmas Term. The Prize will be awarded for the composition of a piece, the nature of which will be duly announced by the Committee of Management.

Elsie Horne Gift.

A Prize of Five Guineas will be given annually to such Student as the Principal may consider most deserving.

Albert Hunt Shakespearean Prize.

A Prize of Five Guineas, presented by Albert Hunt, Esq., C.B.E., is awarded annually at the Examination in Elocution to that Student who may best recite a piece of at least fifty lines selected from the works of Shakespeare. The Prize is open to Lady Students only who shall have studied Elocution for at least one year and not more than three years. The piece to be announced in the Annual Examination Scheme.

The Hubert Kiver Prize.

Instituted in memory of HUBERT W. KIVER, sometime Student at the Academy, who gave his life for his Country in the Great War.

A Prize of Ten Guineas will be competed for annually in Michaelmas Term by Male Students who have been studying in the Academy for not less than three consecutive preceding Terms.

The subject will be chosen by the Committee of Management and announced two months beforehand.

Julia Leney Prize.

Founded by Miss JULIA LENEY, 1900.

A Prize of the value of about Five Guineas is competed for annually in July by Students of the Harp, under conditions to be determined on from time to time by the Committee of Management.

Charles Lucas Prize.

A Silver Medal, founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES:

CHARLES A. LUCAS, EDWARD GERMAN, and CHARLES F. PEARCE.

Walter Macfarren Prizes.

For Pianoforte-playing.

Founded by WALTER MACFARREN, Esq., F.R.A.M., in 1896,
In Commemoration of the Jubilee of his Professorship at the Royal
Academy of Music.

Two Gold Medals are to be competed for annually at the Summer Examination, and are to be awarded by the Examining Board to those two Students, Male and Female respectively, in the highest division of Pianoforte-playing, who shall give the best rendering of pieces to be chosen by the Committee of Management from Pianoforte or Harpsichord Music, ancient or modern, or from the Pianoforte Compositions of the Founder, the titles of which shall be announced eight weeks before the date of the Examination.

Manns Memorial Prize.

Founded by public subscription 1909, in memory of AUGUST MANNS,
Conductor and Composer.

The interest on the sum of £410 14s. 2d., London County Consolidated 3½ per cent. Stock, is divided equally between the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, and is "to be awarded to such one or more of the Students of the said respective Institutions, or in such manner as the respective Governing Bodies of the said Institutions shall from time to time respectively see fit."

TRUSTEES:

SIR ALEXANDER C. MACKENZIE, SIR HUGH ALLEN, and
SIR LONDON RONALD.

Mario Prize.

Presented by Mrs. CECILIA MARIA PEARSE, in memory of her father,
the late Signor MARIO.

A Prize of Ten Pounds is to be competed for annually in Midsummer Term by Tenor and Baritone Vocalists who have been in the Academy for three years. It will be competed for under conditions determined by the Committee of Management and announced two months beforehand.

Oliveria Prescott Gift.

A sum of money devoted to the purchase of Orchestral Scores, which are awarded annually to two distinguished students of Composition.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of Five Guineas will be competed for annually during the Lent Term by Male and Female Students who shall not have already

won any Scholarship, Exhibition, or Prize for Composition. The Prize is awarded to the composer of the best work of which the subject is announced by the Committee two months before the date of the Competition.

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1923.

Edward W. Nicholls Prize.

The gift of EDWARD W. NICHOLLS, Esq.

A Prize of Ten Guineas will be competed for in the Lent Term annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy throughout the six preceding Terms, including the current Term, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced two months previous to the Competition. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

Cuthbert Dunn Prize.

A Prize of Five Guineas, founded by subscription in memory of Edward Cuthbert Dunn, born 1868, died 1914 (Associate of the Academy), is competed for annually in July by Male or Female Composers who shall have been studying in the Academy throughout the current Academic year, and is awarded to the one judged to compose the best work, of which particulars shall be announced by the Committee two months before the date of the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best the pieces selected by the Committee, and announced two months before the Competition.

Matthew Phillimore Prize.

Founded by Mrs. ANNIE SOPHIA FRANKLYN in memory of her grandson, Lieut. MATTHEW ARDEN PHILLIMORE, killed in action, 1916.

A Prize of about Ten Guineas will be competed for annually by Male Students of the Pianoforte who have been studying in the Academy for not less than six consecutive Terms.

In the event of the number of Male Students being insufficient to secure a competition, the conditions may be varied as follows:—

- (a) Male or Female Students of Stringed Instruments or the Organ,
or (b) Female Students of the Pianoforte.

Piatti Prize.

A Prize of Ten Guineas will be competed for annually in the Mid-summer Term by Violoncellists of both sexes, and particulars will be announced about ten weeks before the date of the competition.

R.A.M. Club Prizes.

A Prize of Ten Guineas or two Prizes of Five Guineas each, the gift of "The R.A.M. Club," will be competed for annually by Male and Female Students. The subject of study to be determined from time to time.

Ridley Prentice Prize.

Founded by subscription in memory of RIDLEY PRENTICE, Ex-Student of the Royal Academy of Music.

A Silver Medal is awarded by the Committee of Management annually in July to that Sub-Professor who shall have attained the best results in teaching during the past Academic year.

The Alexander Roller Memorial Prize.

Founded 1908, by Mrs. EMMY ROLLER, in memory of her Husband.

A Prize of Five Guineas will be awarded annually in July by the Principal to that Student, Male or Female, who shall in his opinion have shown distinguished merit during the current Academic year as a Pianist, and especially in the rendering of Compositions by Ludwig van Beethoven.

Rutson Memorial Prizes.

The bequest of the late JOHN RUTSON, Esq., in memory of his Brother, the late ALBERT OSLIFF RUTSON.

A Prize of Eight Guineas will be awarded annually in November to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least nine consecutive Terms, including the current Term, and have throughout made singing their principal study. The Prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The

piece or pieces chosen for the Competition will be announced at least two months before the date thereof. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and Basses (including Baritones), in alternate years.

Sainton-Dolby Prize.

A Prize of Five Guineas will be competed for in November by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. The holder of the Sainton-Dolby Scholarship is ineligible to compete for the Prize.

Elizabeth, John & Walter Stokes Prizes and Bursaries.

Founded by Doctor WALTER STOKES.

About twenty Prizes and Bursaries of the value of £15 15s. each will be awarded annually in assistance of such Students of the Academy as the Committee of Management may determine.

The Fred. Walker Prize.

Given by Mrs. Fred. Walker in memory of her husband, Professor at the R.A.M., 1877—1913.

A prize of Five Guineas will be competed for annually in the Michaelmas Term by Students who have already obtained the Silver Medal of the Academy for singing. For all voices in rotation, Tenors and Baritones being combined. The test to be the best rendering of a Recit. & Air, chosen by the Committee of Management from Oratorio music and announced two months before the date of the competition.

Charlotte Walters Prizes.

For Dramatic Elocution.

Founded 1897 by Miss C. WALTERS, Ex-Student and Sub-Professor.

These Prizes are of the value of Five Guineas each, and are awarded annually in July by the Board of Examiners in Elocution to those two Students, Male and Female, who pass the best examination in one of the three highest divisions.

Frederick Westlake Memorial Prize.

Founded by Subscription, 1900,

In memory of FREDERICK WESTLAKE (1840—1898), Student, Professor,
and Member of Committee of Management.

A Prize of the present annual value of Eight Guineas will be competed for annually by Male and Female Students in alternate years, under conditions to be determined on from time to time by the Committee of Management. The Prize is open to all Students of the Academy who have made Pianoforte Playing their principal study for nine consecutive Terms, including the Term in which the Competition takes place. The test to be the performance of a slow movement from one of Beethoven's Sonatas, and the sight reading of a piece chosen for the purpose.

FELLOWS.

(F.R.A.M.)

(Fellows will greatly oblige by promptly informing the Secretary of any change of address, &c., affecting themselves.)

- | | |
|---|---|
| ALLISON, HORTON CLARIDGE, Mus. D.,
T.C.D. et Mus. Bac. Cantab. | MATTHAY, TOBIAS. |
| ANTONIETTI, ALDO GEORGE DANIEL. | McEWEN, JOHN BLACKWOOD, M.A.,
Glasgow. |
| ARNOLD, FRANK. | MOORE, FREDERICK GEO. HY. |
| BAKER, J. PERCY, Mus. B. Dunelm. | NEWSTEAD, ARTHUR ERSKINE. |
| BALFOUR, H. L. | OSWALD, ARTHUR. |
| BAMBRIDGE, WILLIAM SAMUEL, Mus. B.
Oxon. | PARKER, BERTIE PATTERSON. |
| BANTOCK, GRANVILLE R., M.A. | PARKER, LOUIS NAPOLEON. |
| BAX, ARNOLD. | PAYNE, ARTHUR W. |
| BELL, WILLIAM HENRY. | PHILLIPS, CHARLES. |
| BENNETT, GEORGE JOHN, Mus. D.
Booth, VICTOR. [Cantab.] | PHILLIPS, MONTAGUE. |
| BOWEN, EDWIN YORK. | POLLARD, CLAUDE FREDERICK. |
| BROZEL, PHILIP. | RADFORD, ROBERT. |
| CARSE, ADAM. | RANALOW, FREDERICK BARING. |
| CATHIE, PHILIP. | READ, ERNEST. |
| COATES, ERIC. | REDDIE, CHARLES F. |
| CORDER, FREDERICK. | REED, WILLIAM HENRY. |
| COVIELLO, AMBROSE. | RONALD, SIR LANDON. |
| DALE, BENJAMIN J. | ROSENBLUM, SYDNEY. |
| DAVIES, BEN. | SAUVAGE, JAMES. |
| DOCKER, FREDERICK A. W. | SELIGMANN, HARRY A. L. |
| D'OISLY, MAURICE. | SHAKESPEARE, WILLIAM. |
| DOWLING, T. BARROW, Mus. D.
Cantuar. | SMITH, JAMES WHITEHEAD. |
| DYKE, EDWIN SPENCER. | SOLOMON, JOHN. |
| FANING, EATON, Mus. D. Cantab. | STARMER, WILLIAM WOODING. |
| FARJEON, HARRY. | STEGGALL, REGINALD. |
| FLUX, ROBERT NEVILLE. | SWINSTEAD, FELIX GERALD. |
| FOSTER, MYLES BIRKET. | TERTIS, LIONEL. |
| FOWLES, ERNEST. | THOMPSON, ARTHUR. |
| GERMAN, EDWARD. | THOMSON, MARCUS. |
| GILL, C. H. ALLEN. | WALENN, HERBERT. |
| GREENISH, ARTHUR JAMES, Mus. D.
Cantab. | WALLACE, WILLIAM. |
| HEMING, PERCIVAL ALFRED. | WEBBE, SEPTIMUS. |
| HICKIN, WELTON. | WEEKES, SAMUEL, Mus. D. Dub. |
| HINTON, ARTHUR. | WEST, JOHN E. |
| IDLE, FRANK. | WHEELDON, GEORGE. |
| KEEL, FREDERICK. | WHITEHOUSE, WILLIAM E. |
| KNOTT, THOMAS BUTLAND. | WHITMORE, CUTHBERT. |
| LACY, F. ST. JOHN. | WITHERS, HERBERT. |
| LAKE, HERBERT. | WOOD, SIR HENRY J. |
| LEMARE, EDWIN H. | WOOF, EDWARD ROWSBY. |
| LÖHR, R. HARVEY. | |
| MACKENZIE, SIR ALEXANDER CAMP-
BELL, K.C.V.O., Mus. D. St. And.,
Cantab., et Edin., LL.D., D.C.L. | ASHWELL, MISS LENA (Mrs. Simson). |
| MACKERN, GEORGE HENRY. | BANKS, MISS ANNIE. |
| MACPHERSON, CHARLES, Mus. D.
Dunelm. | BAXTER, MADAME LAURA. |
| MACPHERSON, STEWART. | CHRISTIE, MISS WINIFRED. |
| MARCHANT, STANLEY, Mus. D. Oxon. | COOPER, MISS MARGARET GERNON. |
| | DAVIES, MRS. CADWALLADR, <i>née</i> Mary
Davies. |
| | GOODSON, MISS KATHARINE. |
| | HARE, MISS AMY. |
| | HARRISON, MISS MAUDE. |
| | HAYWARD, MISS MARJORY. |
| | HENDERSON, MISS E. ROBERTINE. |

- HESS, Miss MYRA.
 HILL, Miss CARMEN.
 HUTCHISON, Mrs. PERCY, *née* Alwina Valleria.
 KENNEDY, Mrs. DORA, *née* Matthay.
 LARKNUM, Madame AGNES.
 MACLENNAN, Mrs., *née* Florence G. Easton.
 MASON, Miss GWENDOLEN A. (Mrs. Sainton).
 MATTHAY, Mrs. TOBIAS, *née* Jessie Henderson Kennedy.
 MCEWEN, Mrs. HEDWIG, *née* Cole.
 MUKLE, Miss MAY.
 NEILSON, Miss JULIA (Mrs. Fred Terry).
 NEILSON-TERRY, Miss PHYLLIS.
 PEPPERCORN, Miss GERTRUDE (Mrs. Aumonier).
 RANSFORD, Miss MARY.
 SCHARRE, Miss IRENE.
 SMITH-WILLIAMS, Madame (Marian McKenzie).
 STARR, Mrs. RUSSELL, *née* Annie Jane Martin.
 THOMAS, Miss KATIE MATILDA.
 TURNER, Miss OLIVE.
 VINCENT, Mrs. ANNIE GRIFFITH.
 WEBB, Miss DOROTHEA.
 WHITE, Miss MAUDE VALÉRIE.
 WITHERS, Mrs., *née* S. M. H. C. Elzy.
 ZIMMERMANN, Miss AGNES.

Deceased Fellows.

- ADLINGTON, WILLIAM.
 ALLEN, HENRY R.
 AYLWARD, WILLIAM HENRY.
 BAILY, WILLIAM.
 BAMBRIDGE, GEORGE EDMUND.
 BANISTER, HENRY CHARLES.
 BARNBY, Sir JOSEPH.
 BARNETT, JOHN FRANCIS.
 BARNETT, ROBERT.
 BAUMER, HENRY.
 BENNETT, Sir WM. STERNDALÉ, Mus. D., M.A. Cantab.; D.C.L. Oxon.
 BERNHARDT, J. WILKES.
 BLAGROVE, HENRY GAMBLE.
 BLAGROVE, RICHARD.
 BODDA, FRANK R.
 BRIZZI, S.
 CHESHIRE, JOHN.
 COOKE, HENRY MICHAEL A. GRATTAN.
 COX, FRANK ROWLAND.
 CUMMINGS, RICHARD.
 CURWEN, JOHN SPENCER.
 CUSINS, Sir WILLIAM G.
 DAWSON, WM. HENRY CLARK.
 DEVAUX, ALFRED.
 DORRELL, WILLIAM.
 DOYLE, CHARLES WESLEY.
 EDWARDS, FREDERICK GEORGE.
 EYERS, HENRY ROBERT.
 EYRE, ALFRED J.
 FITTON, WALTER.
 FOLKE, FREDERICK R.
 FORD, ERNEST.
 FOWLER, CHARLES.
 GODFREY, Lieut. CHARLES, M.V.O.
 GODFREY, Lieut. DAN.
 GODFREY, FREDERICK.
 GILBERT, ALFRED.
 HARPER, CHARLES.
 HARPER, THOMAS.
 HARRISON, WILLIAM.
 HAWLEY, H. STANLEY.
 HAY, WALTER CECIL.
 HILL, HENRY WEIST.
 HOLMES, WILLIAM HENRY.
 HOWELL, EDWARD.
 HOWELL, JAMES.
 HULLAH, JOHN PYKE, LL.D. Edin.
 ISAAC, BENJAMIN RALPH.
 JEWSON, FREDERICK BOWEN.
 KEMP, STEPHEN.
 LATTER, RICHARD.
 LATTER, WALTER.
 LEE, LOUIS.
 LITTLE, H. WALMSLEY, Mus. D. Oxon.
 LUCAS, CHARLES.
 LUNN, HENRY CHARLES.
 MACFARREN, Sir GEORGE A., M.A., Mus. D. Cantab., Oxon. et Dub.
 MACFARREN, WALTER.
 MAY, OLIVER.
 MCKORKELL, C.
 MCNAUGHT, WM. G., Mus. D. Cantuar.
 MOUNT, GEORGE.
 MUDIE, THOMAS MOLLISON.
 NEILSON, EDWIN JOHN.
 NICHOLL, WILLIAM.
 NUNN, JOHN H.
 NUNN, R. LINDLEY, Mus. B. Cantab.
 O'LEARY, ARTHUR.
 OULD, PERCY EDWARD.
 PARKER, W. FRYE.
 PARRY, JOSEPH, Mus. D. Cantab.
 PATEY, CHARLES A.
 PETTIT, WALTER.
 PHILLIPS, WILLIAM LOVELL.
 PHIPPS, WILLIAM HENRY.
 PYE, KELLOW JOHN, Mus. B. Oxon.

PYNE, KENDRICK.
 RADCLIFF, JOHN.
 RALPH, FRANCIS.
 READ, CHARLES JOHN.
 RICHARDS, H. BRINLEY.
 ROBINSON, HAMILTON, Mus. D.
 ROSE, HENRY R.
 SEGUIN, EDWARD.
 SEYMOUR, CHARLES ALEXANDER.
 SPEER, CHARLTON T.
 STEGGALL, CHARLES, Mus. D. Cantab.
 SULLIVAN, Sir ARTHUR SEYMOUR,
 Mus. D. Oxon. et Cantab.
 SWIFT, JOSEPH.
 THOMAS, ARTHUR GORING.
 THOMAS, EDWARD W.
 THOMAS, HAROLD.
 THOMAS, JOHN.
 THOMPSON, JAMES (Glasgow).
 THOMSON, JAMES.
 TOMS, CHARLES JAMES.
 TURNER, JOHN BRADBURY, Mus. B.
 Cantab.
 WAETZIG, JOHN G.
 WALLWORTH, THOMAS A.
 WATSON, WILLIAM.
 WEEKES, THOMAS E.
 WESTLAKE, FREDERICK.
 WHEELER, ALFRED WILLIAM.
 WINGHAM, THOMAS.
 WOOD, WILLIAM G.
 WRIGLEY, JOHN.

AGABEG, Mrs. AVIET, née Edith Wynne.

AYLWARD, Miss LEILA.
 BIRCH, Miss CHARLOTTE ANN.
 BURNETT, Mrs. H., née Dickens.
 CHILD, Miss ANNIE MARGARET.
 CHUBB, Mrs., née Sophia Messent.
 DOLBY, Madame SAINTON, née Char-
 lotte Helen Dolby.
 DORRELL, Miss ELIZABETH.
 FERRARI, Madame, née J. Thomson.
 GIMSON, Miss ELOISE J.
 HULLAH, Mrs. JOHN, née Caroline A.
 Foster.
 ISAACSON, Mrs., née Sophia Julia
 Woolf.
 LABLACHE, Madame F., née Fanny
 Wyndham.
 MACFARREN, Lady, née André.
 MACIRONE, Miss CLARA A.
 MOSLEY, Mrs., née M. Chancellors.
 NETHERCLIFT, Mrs. E., née Fanny
 Rowland.
 O'LEARY, Mrs., née R. Vinning.
 PALMER, BESSIE.
 PARAMYTHIOTI, Madame, née Amy E.
 Hotrocks.
 ROSE, Mrs. H. R. (Clara Samuell).
 SEGUIN, Mrs. E., née Anne Childe.
 SEGUIN, Mrs. W. H., née Gooch.
 SHAW, Mrs. ALFRED, née Mary Postans.
 STEELE, Miss.
 THOMPSON, Lady, née Kate Loder.
 THORNHILL, Mrs., née Turner.
 WEISS, Madame, née G. Barratt.
 WILSON, Miss HILDA.

ASSOCIATES.

(A.R.A.M.)

(Associates will greatly oblige by promptly informing the Secretary of any change of address, &c., affecting themselves.)

ADDISON, ROBERT B.
 AITKEN, GEORGE.
 ALEXANDER, ARTHUR.
 AMY, ALFRED.
 BAGNALL, WILLIAM HERBERT.
 BAKER, DALTON.
 BAKER, ROBERT HOSIER.
 BAKER, THOMAS M.
 BARKER, THOMAS.
 BARLEY, ALFRED HENRY.
 BARLOW, ARTHUR.
 BATCHELOR, CHAPPELL.
 BATES, THOMAS THORPE.
 BATH, HUBERT C.
 BAUER, JAROSLAV K.
 BEARD, PAUL.
 BEARDWELL, DAVID.
 BEAZLEY, WILLIAM ERNEST.
 BELL, MARSHALL HALL.
 BEMBRIDGE, SAMUEL.
 BENT, ARTHUR C.
 BLOKESOME, CHARLES.
 BONNER, FRANK. ●
 BONNER, RUSSELL.
 BOOTH, JOSIAH.
 BRAITHWAITE, HENRY WARWICK.
 BRAITHWAITE, SAMUEL HARTLEY.
 BRAY, ERIC.
 BRAZELL, DAVID.
 BRIANT, ROWLAND.
 BROWN, ALBERT.
 BUTCHER, ERNEST.
 BUTCHER, HENRY.
 CANEY, GROGAN.
 CHAMP, STEPHEN.
 CHYTE, SYDNEY.
 COLCHESTER, COLUMBUS THOMAS.
 COLE, CYRIL WILTON.
 CONEY, H. BARRY.
 COOK, CHARLES STIEBLER.
 COOKE, GREVILLE TURNER.
 COOPER, DAVID.
 CORDER, PAUL WALFORD.
 CORTEAG, ORRY (G. S. ROBINSON).
 CORKE, CHARLES T., Mus. Bac.
 Cantab.
 COULDERY, CLAUDIUS HERBERT.
 CRONK, CUTHBERT H.
 CROSS, ALBERT J.
 CROSSLEY, CLAUDE.
 CROWTHER, GEORGE W. F.
 CUNNINGHAM, GEORGE DORRINGTON.
 DACE, ARTHUR W.
 DAVIES, WILLIAM HUBERT.

DE REYGHIERE, ALFRED A.
 DE VILLIERS, PETER KNYPER DE
 Vos.
 DONNAWELL, MICHAEL.
 DRIVER, FRANK PERCIVAL.
 DUDLEY, SYDNEY ERIC.
 DUNCAN, C. H. STUART.
 DUTTON, HENRY GILLECE.
 EARNSHAW, ALFRED HENRY.
 ELLIS, RAYMOND I.
 EMANUEL, LEWIS ALEXANDER.
 EVANS, DAVID.
 FISON, BERNARD.
 FLANDERS, BERNARD C.
 FOOTE, FRANCIS J.
 FOX, ALBERT.
 FOX, ARTHUR.
 FREEDMAN, SIDNEY.
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 GODWIN, Miss DOROTHY.
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 JAMES, Miss MARIE.
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 MARTIN, Miss M. FANNY.
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 YOUNG, Miss WINIFRED E.

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 GOODBAN, J. F.
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 NUNN, EDWARD CUTHBERT.
 OULD, PERCY

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Royal Academy of Music—The Bequest of William Dorrell, Esq., Student, Professor, and Fellow	200	0	0
Sale of "R.A.M. Chronicles"	4	0	0
Sparrow, Charles E., Esq.	3	14	0
Strathcona & Mount Royal, The Rt. Hon. Lord	210	0	0
Tertis, Lionel, Esq., F.R.A.M.	1	1	0
Thomas, Miss L.	1	1	0
Threlfall, Thomas, Esq. (deceased)	105	0	0
Threlfall, Thomas, Esq. (second donation) (deceased)	105	0	0
Upcher, Rev. A. Roland	10	10	0
Walker, Fred., Esq., Hon. R.A.M. (deceased)	25	0	0
Walters, Miss Charlotte (deceased)	10	10	0
White, His Honour Judge F. Meadows (deceased)	5	5	0
Williams, Mrs. W. M., of Hobart (deceased)	5	0	0
Zimmermann, Miss Agnes, F.R.A.M.	5	5	0

ANNUAL SUBSCRIPTIONS AND SPECIAL DONATIONS.

Agnew, Philip L., Esq., M.A.	2	2	0
Baker, Mrs.	1	1	0
Booth, Victor, Esq., F.R.A.M.	10	10	0
Cooper, Sir Edward E., Bart. (deceased)	5	5	0
Cooper, Miss Elsie, A.R.A.M.	1	1	0

	£	s.	d.
Coward, Miss Eleanor, A.R.A.M.	1	1	0
Feeny, Peter J., Esq.	1	1	0
Gibson, Alfred. Esq., Hon. R.A.M.	1	1	0
Greenall, Sir Gilbert, Bart., C.V.O., LL.D.	1	1	0
Heasman, Mrs. Ada M., A.R.A.M.	1	1	0
Herbert, Miss Ivy, A.R.A.M.	1	1	0
In Memoriam, Fred Walker, Jan. 17th	3	3	0
Martin, Miss Cecil, A.R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	1	1	0
Nicholls, Edward W., Esq.	5	5	0
Nye, Miss Elsie M., A.R.A.M.	1	1	0
Quaife, Edwin, Esq., A.R.A.M.	1	1	0
Russell, Mrs., A.R.A.M.	1	1	0
Soper, Miss Selina Pitt, A.R.A.M.	1	1	0
Thomas, Miss Katie, F.R.A.M.	1	1	0
Wessely, H., Esq., Hon. R.A.M.	9	9	0
Wilson, Miss Mary T., A.R.A.M.	1	1	0